

GALERIE QUYNH CONTEMPORARY ART



the world as a draft

thế giới như là bản nháp

Do Thanh Lang & Nguyen Duc Dat
November 2 — December 7, 2024

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INTRODUCTION

Galerie Quynh is pleased to present ***the world as a draft*** — an exhibition of new work by **Do Thanh Lang** and **Nguyen Duc Dat**, two seminal members of the art collective Sao La.

For two weeks in spring 2017, Sao La took over the former Dong Khoi location of the gallery to realize *NGUCHONOBAY* — an exhibition, activations, accidents and happenings that transformed the gallery literally into a living space. The creative community converged on the gallery to socialize, laugh, argue, experiment, sleep, dance, wash hair, look at art and engage in general human behavior; the artist-run Cu Ru Bar made very potent, local cocktails; the Onion Cellar hosted Jonas Mekas' 5-hour visual poem *As I Was Moving Ahead Occasionally I Saw Brief Glimpses of Beauty* and curated free musical performances that brought together musicians from different scenes. Friendships were formed while some relationships broke; art was made, and some art broke.

In ***the world as a draft***, the spirit of scrappy improvisation in *NGUCHONOBAY* is ever present: neon green leveling lasers crisscross walls; a make-shift conveyor belt clacking rhythmically but effectively transporting artworks; art is suspended

by a rope pulley in a loungey, window-less room replete with cushions and a fake banana plant; cotton, nylon and PVC curtains are placed here and there depending on the need. The focus is not on polish but about making things work with what is at hand. This reflects the resourcefulness of the culture here — making can be an act of survival.

Do's paintings take us to ambiguous places inhabited by anonymous characters often engaged in some sort of absurdity; sometimes violent or disturbing acts of transgression play out. Seemingly playful scenes unfold against a backdrop of bright colors and shiny surfaces. **Do Thanh Lang** often finds visual sources from the internet and news media and then transposes the images to imagined (non)locales. The scenes are not as whimsical as they initially seem but are filled with a tension that seeps through the layers of paint and resin.

While **Do's** paintings communicate a sense of cool detachment, **Nguyen Duc Dat's** works are more emotional and visceral. Everyday (offline) life, moments of beauty and strangeness in the world, and global socio-political conflicts are depicted with a rawness that moves between tragicomedy and honest, profound storytelling.

THE USE OF MEMORIAL DEVICES

by **Tran Duy Hung**

I remember staircases.

I remember the sense of going up a seemingly endless staircase.

I remember carrying pedestals up and down staircases, canvases hanging on the walls of staircases, brief glimpses from staircases of people's lives unfolding in run-down apartments.

I remember pieces of a drum kit in the gallery.

I remember borrowing a copy of *Chinatown* from Cù Rú which must have belonged to anh Đạt. I still have not returned it.

I remember breaking one of Cù Rú's drinking glasses from trying to play it, like a percussion instrument, using a chopstick.

I remember singing *Just Like Heaven* on karaoke at Cù Rú.

I remember the phở place downstairs from Cù Rú that would be open late into every night.

I remember taking long phone calls late at night at that phở place.

I remember lying down on the floor of the gallery with a high fever and a party unfolding all around.

I remember stray cats, including one that regularly went into the gallery courtyard to do its business.

I remember the film festival Out Of Frame, and how I liked abbreviating the name as OOF.

I remember talking about *fukeiron* and E. Baudelaire as we walked up from Nguyễn Thái Bình towards the Bến Thành Market and it being some hour undefined but surely late at night.

I remember Ga 0.

I remember the rooftop at Piu Piu, and the tequila that Như Huy bought for the workshop participants that night.

I remember the overnight *Nguchonobay* talk at the gallery, and having to leave the talk around midnight due to a high fever.

I remember taking a nap in the gallery courtyard after closing time as it started to rain.

I remember La Fenêtre Soleil.

I remember eating cơm tấm at 8 on a Saturday morning just outside of the Bù Viện area. Phuong-Dan played at La Fenêtre Soleil the night before during that January when the Observatory had to be closed temporarily – something to do with the fact that they would eventually be kicked out of the place in the port area of District 4 – prompting the crew to put on pop-up parties in other bars and clubs all around town.

I remember going home for an hour's nap before leaving again to open the gallery.

I remember being asleep for two hours that weekend between Friday night and Sunday morning.

I remember the pair of red socks.

I remember playing *When You Sleep* live with Rắn Cạp Đuôi at Cù Rú.

I remember the email that Thảo Nguyên wrote by way of introducing me to Quỳnh.

I remember the 7-hour bus ride to Đà Lạt, reading Nguyễn Bình Phương.

I remember that if you went past District 4 you would supposedly be entering a rough, to-be-avoided neighbourhood that might or might not have been District 8.

I remember hearing The Uniques's *My Whole World is Falling Down* for the first time at Cù Rú, the night feeling fresh.

I remember a song that goes 'Remember?' at the end of every line of lyrics, each line recounting a memory, with a date affixed to it ('last day in May', 'the 29th of March', 'December dark at six o'clock', and so on).

I remember what looked like swans in Tố Lan's tiny paintings.

I remember meeting Tùng for the first time at the gallery being slightly star-struck as he used to be the drummer in Giao Chỉ.

I remember stopping under an overpass waiting for a late-season rain to subside.

I remember the cơm tấm place at chợ Tân Định, going there at 4 in the morning for food, with rats sometimes running on the ground right in front.

I remember when we showed that 5-hour Jonas Mekas film diary at the gallery as one of the side events of *Nguchonobay*. Myriem turned up with some home baked brownies.

I remember the Saigon Square.

I remember this kid, from one of the neighbouring apartments in the same building and who could not have been more than 8-9 years old, who would often appear at Cù Rú's parties wearing an orange shirt (seemingly the same orange shirt every time), and was visibly intrigued about the happenings around him.

I remember the narrow balcony of the Observatory with a view of the port and docked cruise ships.

I remember Lãng singing *Creep* at Sunny and Tùng's wedding party at Cù Rú, backed by Rắn Cạp Đuôi.

I remember being surprised that there were people who actually lived at Cù Rú.

I remember a lot of paintings gathering a lot of dust at Cù Rú.

I remember a bathtub being placed, for some reason, in the living room at Cù Rú.

I remember the second Cù Rú place on a lower floor of the same building. It was just not the same.

I remember being given a MIDI keyboard by anh Cầm, and never using it.

I remember putting on a gig for COCC at a place in District 10 called Led Zeppelin, which unexpectedly closed down not even a week later.

I remember being told about the Vườn Lài Cinema.

I remember a mosquito net fluttering in the gallery courtyard.

I remember buying Zach a martini at the Observatory and spilling it on him by mistake, and it being, for quite a while, a story he liked to tell friends and strangers alike.

I remember a random massive warehouse somewhere between District 4 and District 7 that we wanted to use for film screenings.

I remember that the poor in Saigon generally looked much more poverty-stricken than the poor in Hanoi.

I remember a fish tank illuminated by neon lighting in the parking lot under the bridge near Cù Rú.

I remember acquiring a second-hand Japanese cassette player hoping to make an actual mixtape. It ended up not working properly.

I remember having Sĩ's dad look into fixing the second-hand Japanese cassette player, but it still did not work afterwards.

I remember being stopped by the traffic police only twice in all those months.

I remember the Cù Rú-affiliated personnel being described as 'bohemian' on multiple occasions by multiple people.

I remember telling countless tourists who visited the gallery about Cù Rú.

I remember when the audience turned up at a gig at Kafka of the American noise-jazz duo Thee Open Sex expecting a set of standard jazz, and thus baffled by the freak-outs.

I remember being at the gallery during Tết with Sĩ and Vũ, eating beef jerky, listening to weird music (most likely Captain Beefheart), having bandphotos taken on self-timer on Sĩ's point-and-shoot camera.

I remember Eva turning up at the gallery in a white Sunn O))) t-shirt.

I remember playing live with Rắn Cạp Đuôi at the opening reception for *Nguchonobay*, where a great deal of things happened, including meeting Zach for the first time.

I remember drunk-DJing on Youtube videos.

I remember whatever it was that Sunny's piece in *Nguchonobay* was made of starting to give a foul smell the day after the opening.

I remember organising a screening of *It's Such a Beautiful Day* on the rooftop of a derelict three-storey house in the Nguyễn Thái Bình area, part of a double bill that also included an essay film on Eric Rohmer.

I remember that that house has since been demolished.

I remember the late afternoon of 30 Tết walking around Bình Thạnh before ending up at Indika.

I remember being asked by many in the Saigon art scene if I was queer.

I remember being asked if the weight loss was due to heartbreak or drugs (it was neither).

I remember words like 'epiphany', 'memorial', 'visceral', 'immaterial', and 'mysteries', 'subterraneans', and 'dérive', and phrases like 'bodies of water', and 'nightwalking', and 'I say'.

I remember the insects in Tùng's *Nguchonobay* video looking very much like real-life insects crawling on the surface of the television screen the video was showing on.

I remember going to a place near the Saigon Post Office for buying cardboard boxes, to Tí Phước for buying stationeries and art supplies, to a place near Ký Con for renting wine glasses for *vernissages*.

I remember when craft beer was starting to become a thing, with the Pasteur Street place being the first of its kind.

I remember one of the *Nguchonobay* works having the shape (but not the texture) of a giant rat skin spread out on the floor, not unlike a carpet, in front of an old-school television.

I remember blasting doom metal at the gallery on an iMac when nobody else was around.

I remember when Skype was still a thing.

I remember the sense of freedom driving over the Saigon Bridge.

I remember the gallery looking like the aftermath of a bomb explosion the morning after the *Nguchonobay* opening.

I remember cleaning that mess with Phước and the gallery's cleaning lady.

I remember lazy Sunday afternoons at the Kafka Bookstore, zoning out on the balcony looking up at the Pullman Hotel across the street.

I remember Tiffany's cartographic drawings and their heady pricing.

I remember when Quý showed one of his new short films at Cù Rú and everybody who attended could choose to have their nails painted red (I didn't).

I remember hoping to run into you at that screening.

I remember taking nearly two weeks off from duties at the gallery to attend a writing workshop at Ga O.

I remember calling multiple random numbers trying to source a sewing machine for Thierry's solo at the gallery, which happened to be the last at the Đồng Khởi space.

I remember drinking beer seated on the pavement with Phúc and Khương by the Crescent Lake in District 7, surrounded by shoppers and families.

I remember hugs on staircases.

I remember the song *Blue Moon*, and its connection with *Twin Peaks: the Return*.

I remember Alec's sound installation with the plastic water jugs.

I remember the BOA Bookstore in an old apartment building overlooking the Turtle Lake, which was run by a lesbian couple who once scolded Sĩ and Vũ for cracking jokes and laughing in the store.

I remember 'goofy' being one of Quỳnh's favourite words.

I remember at least two Saigon locations of Cà Phê Thứ Bảy, and that Rắn Cạp Đuôi played the first gig as a trio at one of those.

I remember cafes that were open 24/7, which invariably blasted music loudly all through the night to prevent customers from falling asleep.

I remember the weekly An Ordinary City film screenings at Yoko on Monday evenings, and that many of those films were Taiwanese.

I remember the gallery storage in an old-styled apartment building on Nguyễn Thị Minh Khai, with a view of a stadium. The friendly and talkative landlord lived on his own next door, and as he was from Hanoi – and had not been back for decades – he had a lot to ask me about.

I remember RCD's rehearsals in Zach's bedroom and it (the bedroom) never once not looking like a mess.

I remember the chè stall in front of the Hoàng Thị place on Nguyễn Thái Bình, and the Chinese uncle who manned it every evening.

I remember Chaosdowntown and the view of a giant water tower in the vicinity.

I remember screening Vincent Moon's *Hanoise* at Chaosdowntown during OOF, the audience climbing up a ladder to go into a tiny confined storage space where the film played on loop throughout the evening.

I remember the kind friendly smile of Trần Văn Thảo.

I remember Cafe Hào, which is still there at the same location, and which probably still has Vũ Ánh Dương as one of the regulars.

I remember the view from the steps of the Saigon Opera House, of a closed-off construction site to do with the metro.

I remember one night in April, but I don't remember the exact date.

I remember that at one point all the songs made sense again.

I remember the taste of *genmaicha*.

Tran Duy Hung was the former Project Manager at Galerie Quỳnh circa 2016-2017. In summer 2017 he moved back to Hanoi, and has remained there since.

INSTALLATION VIEWS







như là bản nháp

































Live
Beautifully







ARTWORKS



Do Thanh Lang

Untitled

2024

acrylic, oil, epoxy resin on canvas

100 × 110 cm



Do Thanh Lang

Untitled

2024

acrylic, oil, epoxy resin on canvas

110 × 110 cm



Do Thanh Lang

Untitled

2024

acrylic, oil, epoxy resin on canvas

150 × 150 cm



Do Thanh Lang

Untitled

2024

acrylic, oil, epoxy resin on canvas

140 × 140 cm



Do Thanh Lang

Untitled

2024

acrylic, oil, epoxy resin on silk and canvas

140 × 110 cm



Do Thanh Lang

Untitled

2024

acrylic, oil, epoxy resin on canvas

70 × 140 cm



Do Thanh Lang

Untitled

2024

acrylic, oil, epoxy resin on canvas

70 × 140 cm



Do Thanh Lang

Untitled

2024

acrylic, oil, epoxy resin on canvas

100 × 110 cm



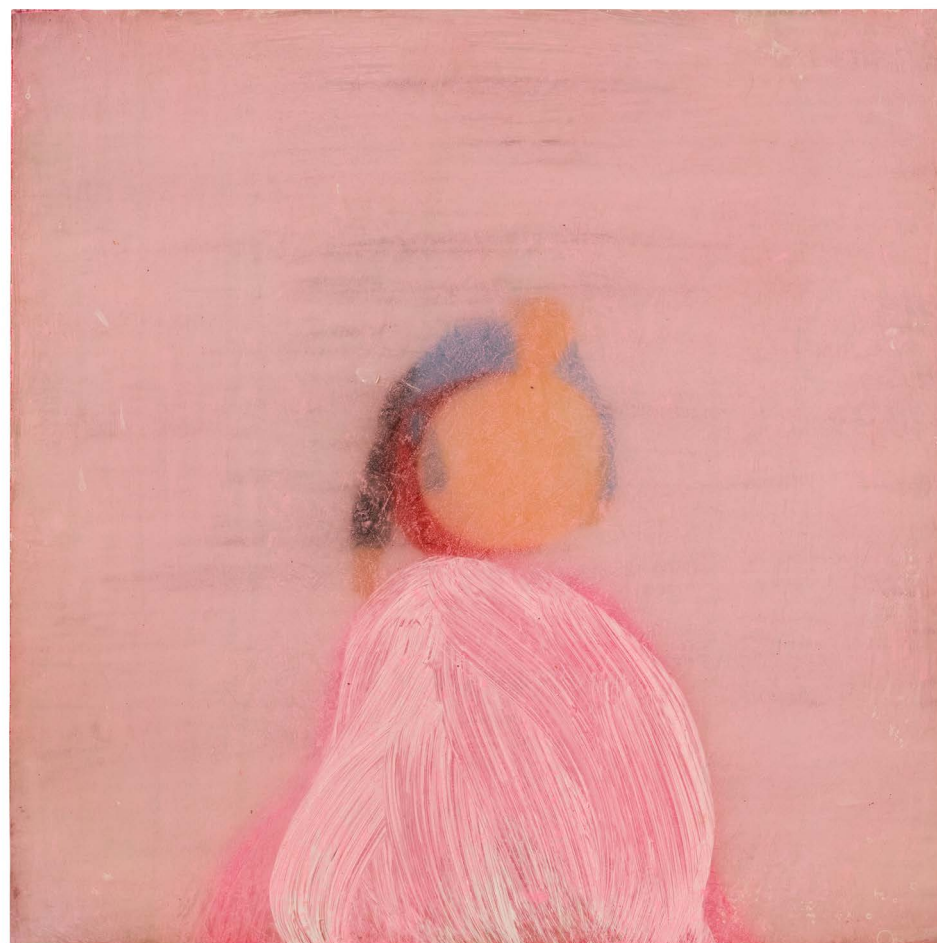
Do Thanh Lang

Untitled

2024

acrylic, oil, epoxy resin on canvas

110 × 110 cm



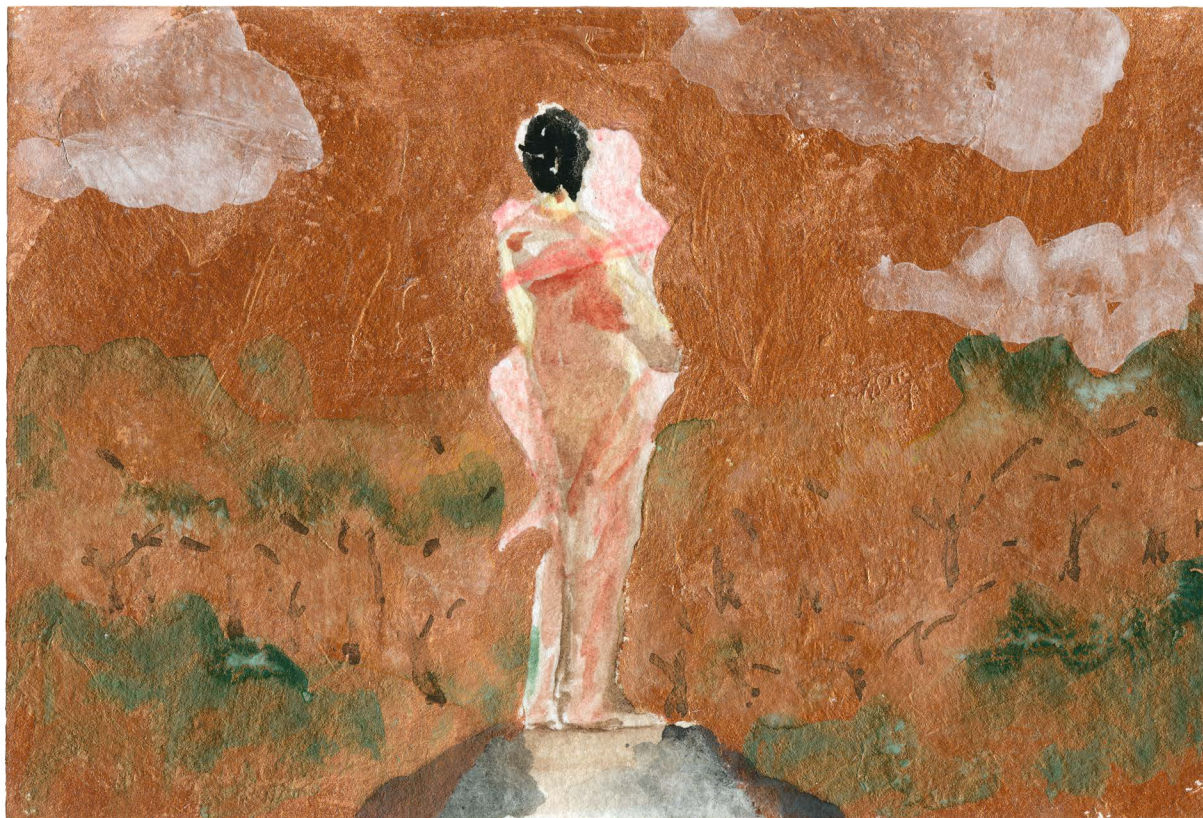
Do Thanh Lang

Untitled

2022

acrylic, oil, spray paint on mica

30 × 30 × 0.4 cm (two-sided)



Do Thanh Lang

Untitled

2016

acrylic on paper

10 × 15 cm



Nguyen Duc Dat

intermission

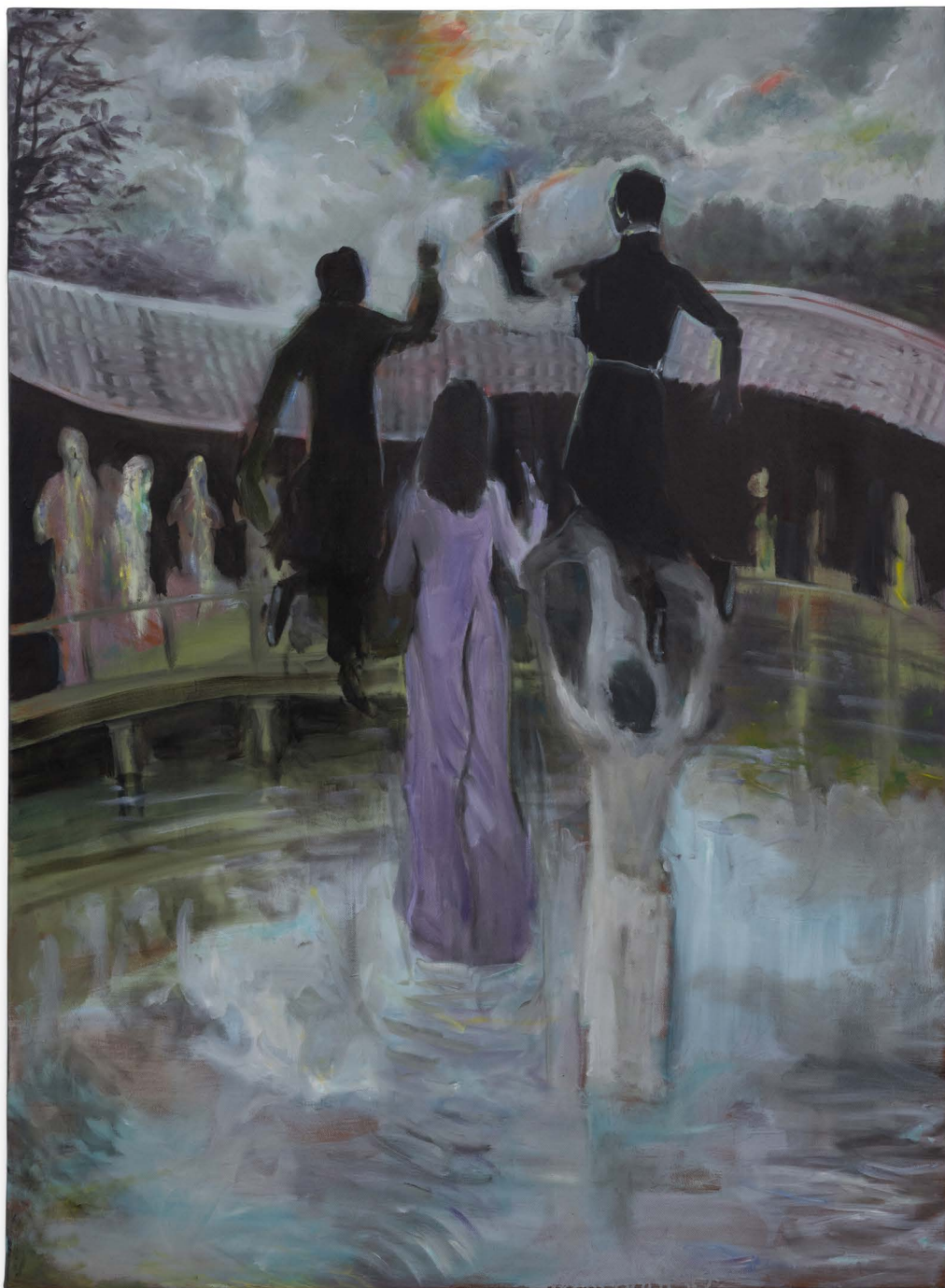
2024

oil on canvas

triptych, overall: 214 × 203 cm



Nguyen Duc Dat
*7 brothers in an effort
at synchronized floating*
2024
oil on canvas
160 × 160 cm



Nguyen Duc Dat

Untitled

2024

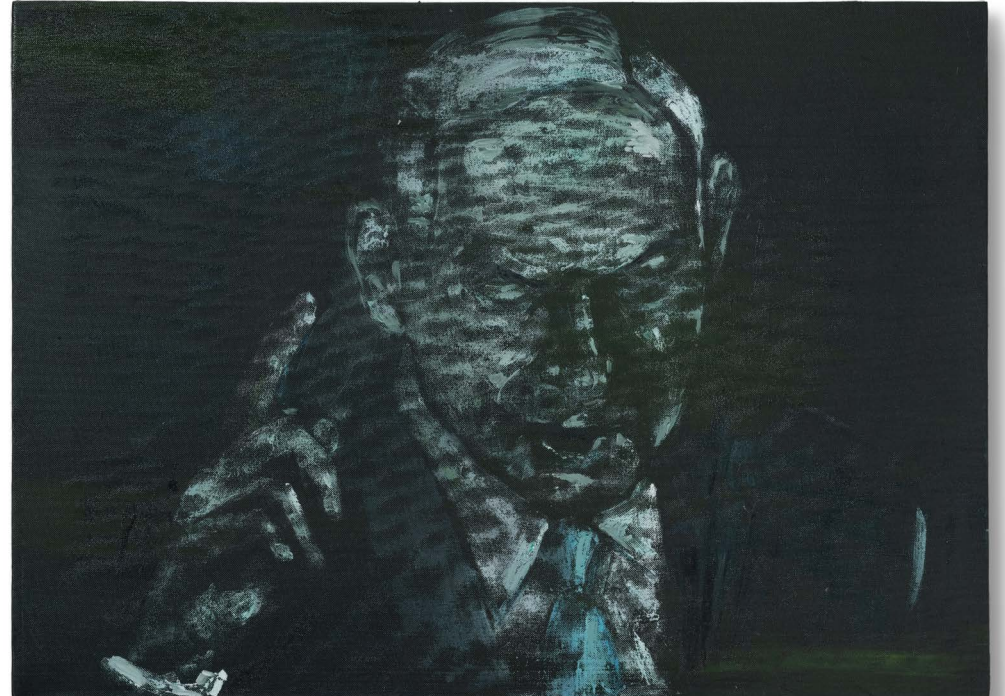
oil on canvas

150 × 110 cm



Nguyen Duc Dat
misprints of bibi #1

2024
oil on canvas
50 × 70 cm



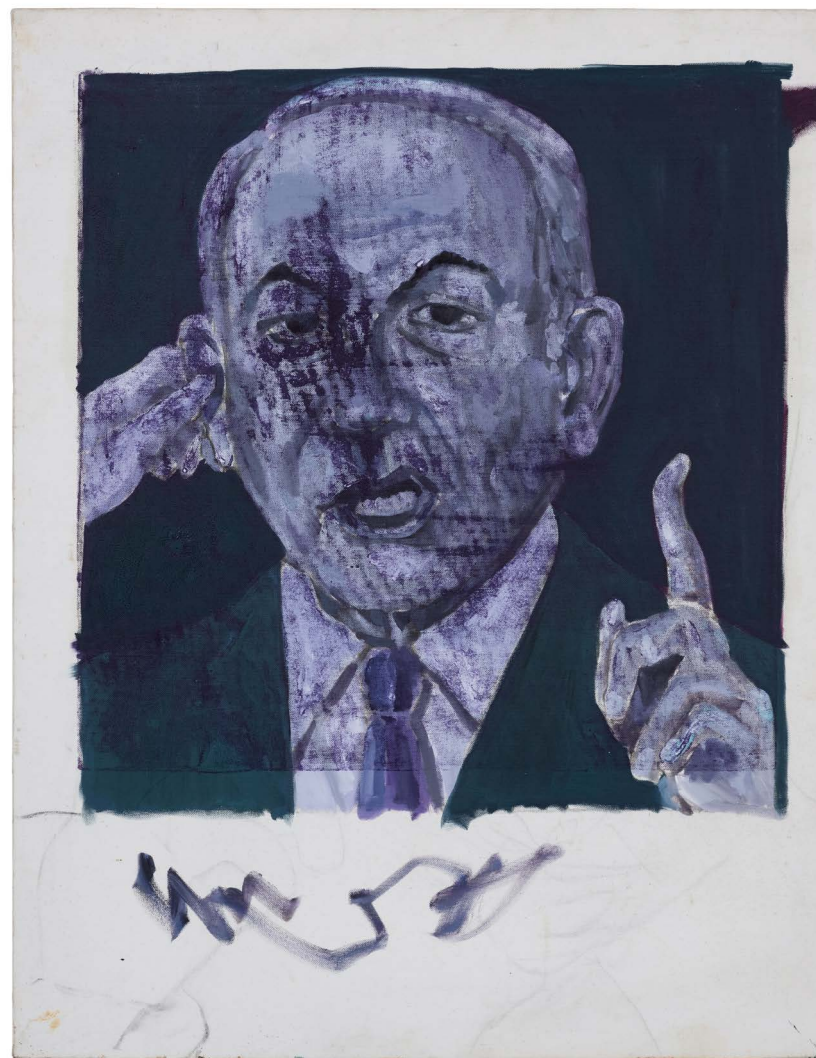
Nguyen Duc Dat
misprints of bibi #2

2024
oil on canvas
50 × 70 cm



Nguyen Duc Dat
misprints of bibi #3

2024
oil on canvas
60 × 60 cm



Nguyen Duc Dat
misprints of bibi #4

2024
oil on canvas
90 × 70 cm



Nguyen Duc Dat

Untitled

2024

oil on canvas

40 × 50 cm



Nguyen Duc Dat

Untitled

2024

oil on canvas

50 × 40 cm



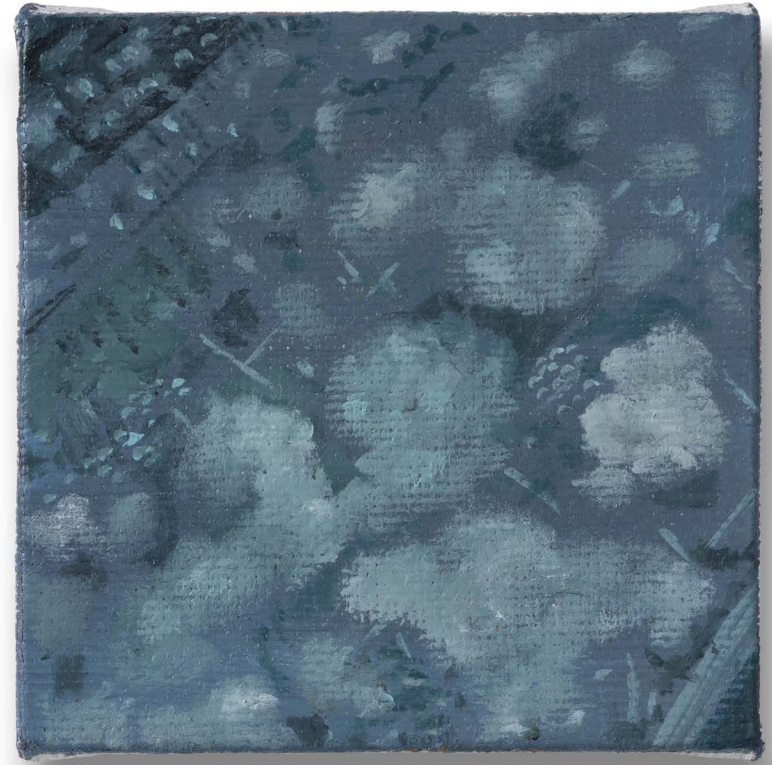
Nguyen Duc Dat
Landscape at night #1
2024
oil on canvas
20 × 30.5 cm



Nguyen Duc Dat
Landscape at night #2
2024
oil on canvas
20 × 30.5 cm



Nguyen Duc Dat
Landscape at night #3
2024
oil on canvas
20.5 × 20.5 cm



Nguyen Duc Dat
Landscape at night #4
2024
oil on canvas
20.5 × 20.5 cm



Nguyen Duc Dat
Landscape at night #5
2024
oil on canvas
15.5 × 20.5 cm



Nguyen Duc Dat
Landscape at night #6
2024
oil on canvas
15.5 × 20.5 cm



Nguyen Duc Dat

Untitled

2023

watercolor on photo paper

22 × 28 cm



Nguyen Duc Dat

Untitled

2023

watercolor on photo paper

22 × 28 cm



Nguyen Duc Dat

Untitled

2023

watercolor on photo paper

22 × 28 cm



Nguyen Duc Dat

breakfast

2023

watercolor on photo paper

22 × 28 cm



Nguyen Duc Dat

adu

2023

watercolor on photo paper

22 × 28 cm



Nguyen Duc Dat
Untitled
 2023
 watercolor on photo paper
 28 × 22 cm



Nguyen Duc Dat
Untitled
 2023
 watercolor on photo paper
 28 × 22 cm



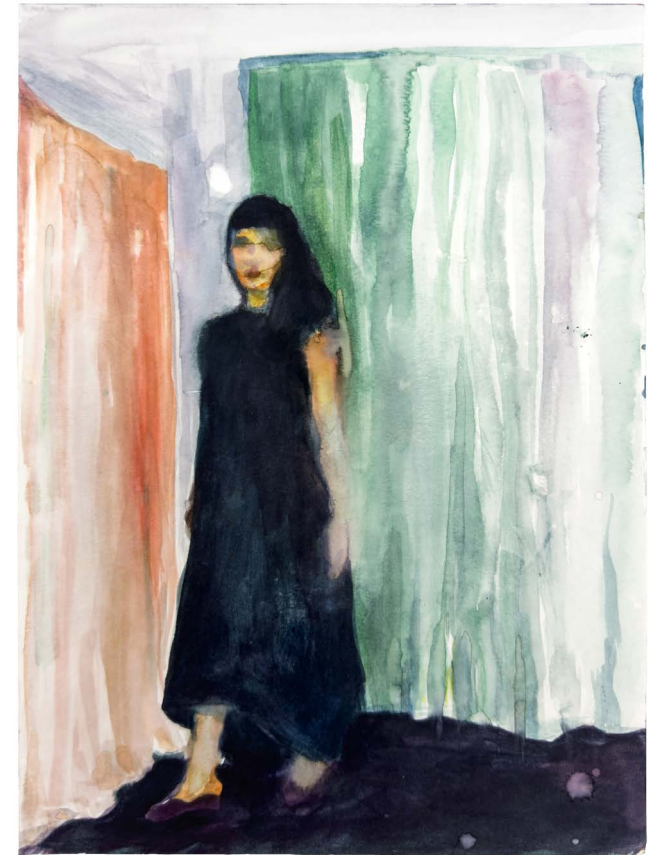
Nguyen Duc Dat
Untitled
 2023
 watercolor on photo paper
 28 × 21.7 cm



Nguyen Duc Dat
3 men planning a serious plot in the garden
 2023
 watercolor on photo paper
 28 × 22 cm



Nguyen Duc Dat
Untitled
 2023
 watercolor on paper
 30.5 × 22.5 cm



Nguyen Duc Dat
Untitled
 2023
 watercolor on paper
 30.5 × 22.5 cm



Nguyen Duc Dat

Untitled

2023

watercolor on paper

30.5 × 22.5 cm



Nguyen Duc Dat

Untitled

2023

watercolor on paper

30.5 × 22.5 cm



Nguyen Duc Dat

Untitled

2023

watercolor on paper

30.5 × 22.5 cm



Nguyen Duc Dat
Self portrait on cyanide-free paper

2023
 watercolor on paper
 30.5 × 22.5 cm



Nguyen Duc Dat
Self portrait #2 on cyanide-free paper

2023
 watercolor on paper
 30.5 × 22.5 cm



Nguyen Duc Dat
Self portrait #3 on cyanide-free paper

2023
 watercolor on paper
 30.5 × 22.5 cm



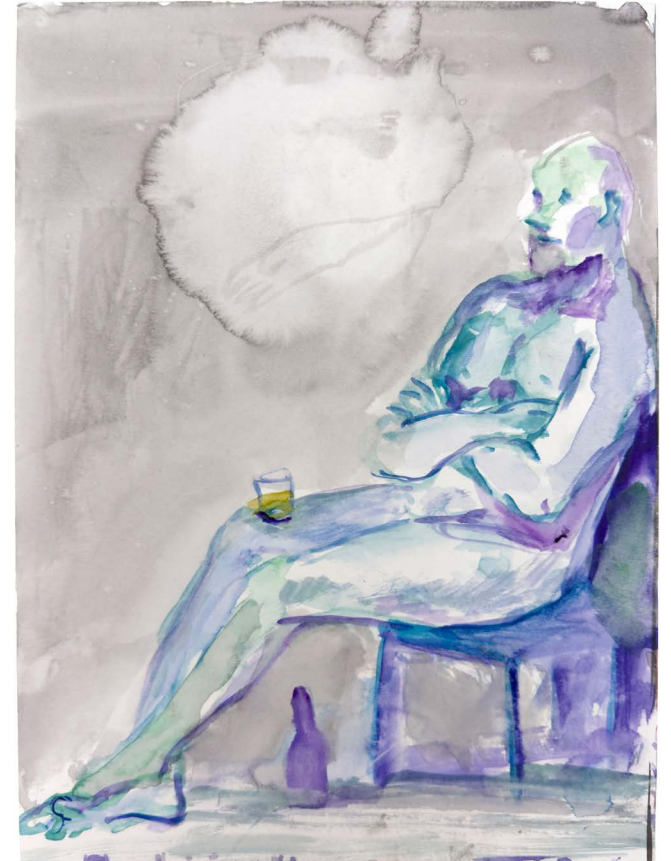
Nguyen Duc Dat
Self portrait

2023
watercolor on paper
30.5 × 22.5 cm



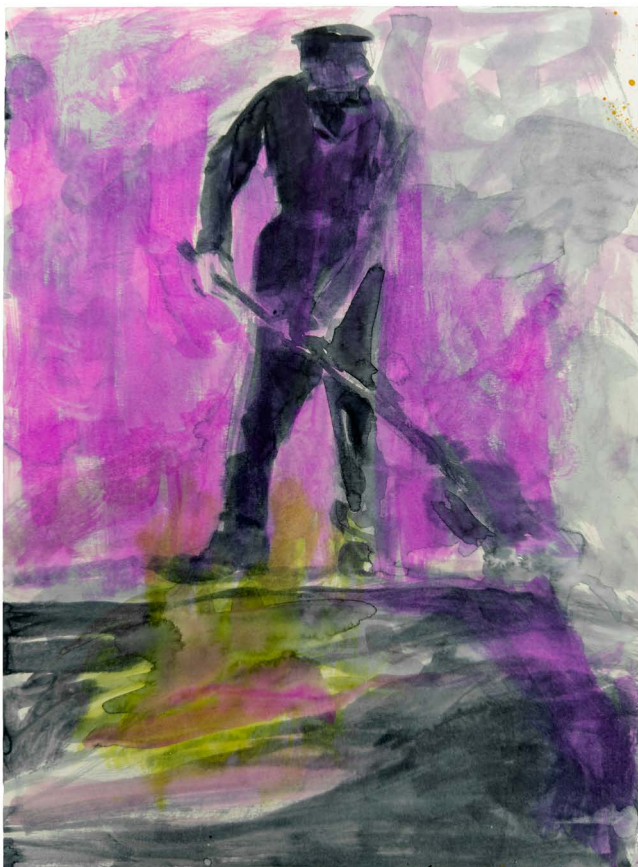
Nguyen Duc Dat
Untitled

2023
watercolor on paper
30.5 × 22.5 cm



Nguyen Duc Dat
Untitled

2023
watercolor on paper
30.5 × 22.5 cm



Nguyen Duc Dat
Untitled
 2023
 watercolor on paper
 30.5 × 22.5 cm



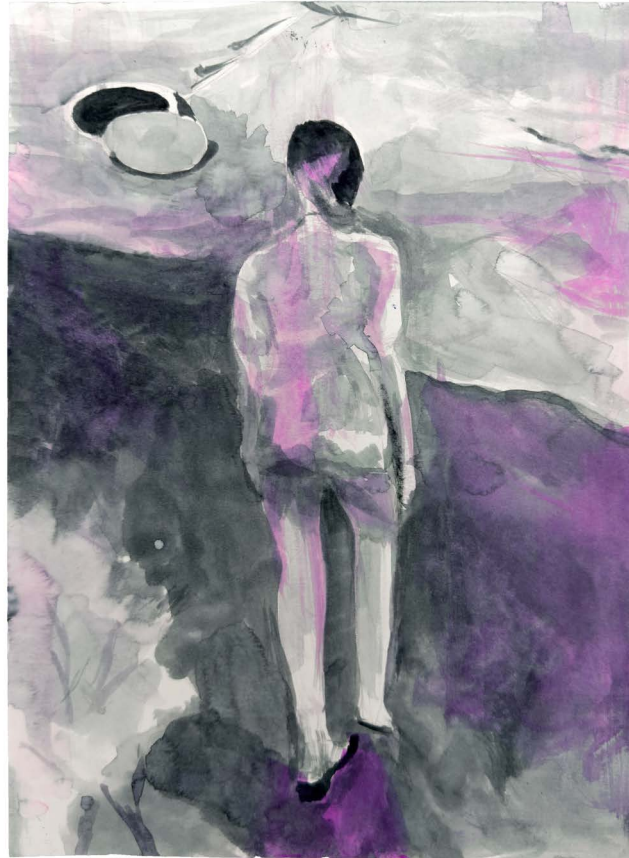
Nguyen Duc Dat
Untitled
 2023
 watercolor on paper
 30.5 × 22.5 cm



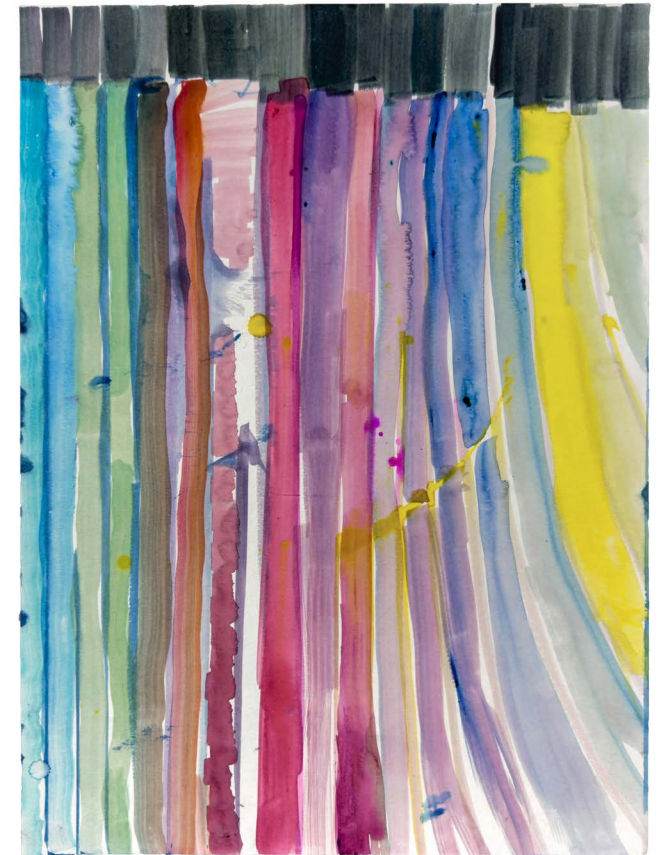
Nguyen Duc Dat
Untitled
 2023
 watercolor on paper
 30.5 × 22.5 cm



Nguyen Duc Dat
Untitled
 2023
 watercolor on paper
 30.5 × 22.5 cm



Nguyen Duc Dat
Untitled
 2023
 watercolor on paper
 30.5 × 22.5 cm



Nguyen Duc Dat
Untitled
 2023
 watercolor on paper
 30.5 × 22.5 cm



Nguyen Duc Dat

argument

2023

watercolor on paper

15.2 × 10.2 cm



Nguyen Duc Dat

Untitled

2023

watercolor on paper

12.7 × 17.8 cm



Nguyen Duc Dat

Cat and bat

2023

watercolor on paper

12.8 × 17.8 cm



Nguyen Duc Dat

Cat and bat

2023

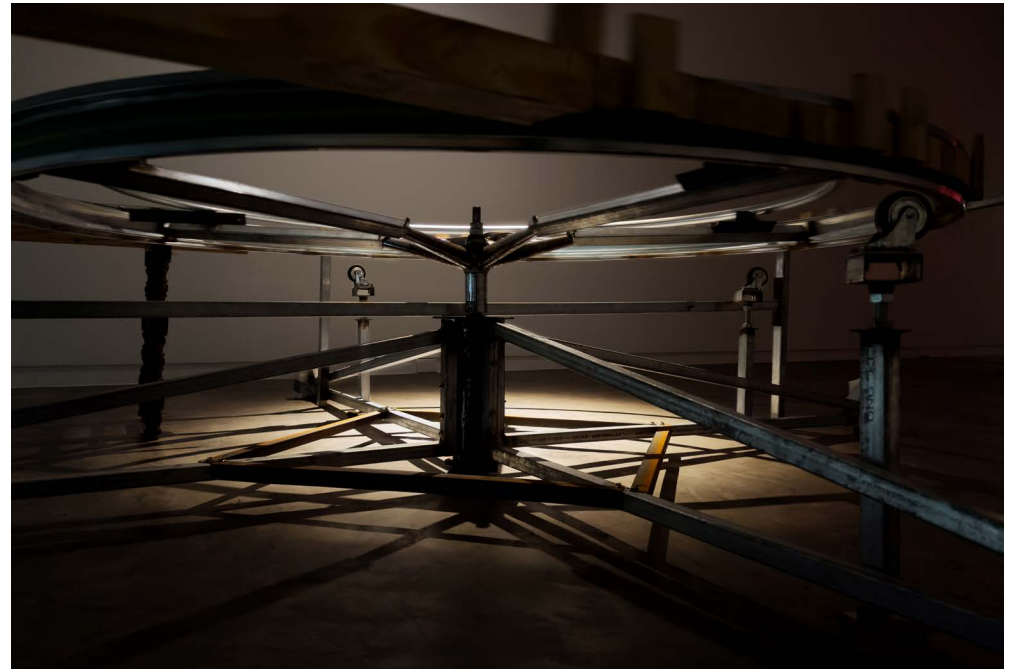
watercolor on paper

12.8 × 17.8 cm



Do Thanh Lang & Nguyen Duc Dat steel, wood, electric motor, rubber belt, plastic sheet, stainless steel tray
Reality + Reality = Fantasy conveyor: 68 × 668 × 288 cm (h × d × w)
2024 overall installation: 284 × 668 × 430 cm (h × d × w)







Do Thanh Lang & Nguyen Duc Dat

Live beautifully

2024

single-channel video,

color, sound

14 minutes 47 seconds



stills from *Live beautifully* (2024)

ABOUT THE ARTISTS

ABOUT DO THANH LANG

Born in 1986 in Ho Chi Minh City, **Do Thanh Lang** studied painting at the Ho Chi Minh City Fine Arts University. His work has been shown in numerous group exhibitions in Vietnam and regionally, such as *Transposition*, Gallery Rhim, Seoul, South Korea; *Salt of the Jungle*, Korea Foundation Gallery, Seoul, South Korea and CUC Gallery, Vietnamese Women's Museum, Hanoi, Vietnam; *Modern Wind*, HCMC Fine Arts Association, Ho Chi Minh City, Vietnam; *My Eldest Sister*, San Art, Ho Chi Minh City, Vietnam; *Fall*, Cafe Tram, Ho Chi Minh City, Vietnam; *Out of Nowhere*, Sao La, Ho Chi Minh City, Vietnam; *March: Art Walk*, numerous venues in Ho Chi Minh City, Vietnam; and *fluorescent fog* (curated by Arlette Quynh-Anh Tran), *Lunar Breccia*, *Alluvium*, *song of the cicada among summer poppies*, *Hopscotch* and *NGUCHONOBAY* (curated by Sao La) at Galerie Quynh, Ho Chi Minh City, Vietnam. Do has also participated in *Spot Art Singapore 2014* (ARTrium@MCI, Singapore) and in the residency program *The Brownian Movement* at Heritage Space in Hanoi, Vietnam.

Do lives and works in Hanoi and Ho Chi Minh City.



DO THANH LANG

Born in 1986 in Ho Chi Minh City, Vietnam

Lives and works in Ho Chi Minh City and Hanoi, Vietnam

Member of Sao La Collective, Co-founder of Cu Ru

EDUCATION

2011 BFA, Ho Chi Minh City University of Fine Arts, Ho Chi Minh City, Vietnam

SOLO & DUAL EXHIBITIONS

2024 *the world as a draft*, with Nguyen Duc Dat, Galerie Quynh, Ho Chi Minh City, Vietnam

2023 *Frieze Seoul 2023*, with Will Thurman, presented by Galerie Quynh, Seoul, South Korea

2020 *fluorescent fog*, curated by Arlette Quynh-Anh Tran, Galerie Quynh, Ho Chi Minh City, Vietnam

2016 *Hopscotch*, with Hoang Nam Viet, Galerie Quynh, Ho Chi Minh City, Vietnam

SELECTED GROUP EXHIBITIONS

2024 *Becoming Alice: Through the metal tunnel*, The Outpost, Hanoi, Vietnam

Transposition, Gallery Rhim22 × Galerie Quynh, Seoul, South Korea

2022 *Dept. of Speculation*, Galerie Quynh, Ho Chi Minh City, Vietnam

Anniversary Exhibition 2022 - Part I, A+WORKS of ART, Kuala Lumpur, Malaysia

2020 *Lunar Breccia*, Galerie Quynh, Ho Chi Minh City, Vietnam

2019 *ASIA NOW* – Paris Asian Art Fair, presented by Galerie Quynh, Paris, France

The Show, Manzi, Hanoi, Vietnam

2018 *alluvium*, Galerie Quynh, Ho Chi Minh City, Vietnam

song of the cicada among the summer poppies, Galerie Quynh, Ho Chi Minh City, Vietnam

2017 *Salt of the Jungle*, as part of the 25th anniversary program of The Korea-Vietnam diplomatic relations, curated by Sohyun Ahn, Korea Foundation Gallery, Seoul, South Korea and CUC Gallery, Vietnamese Women's Museum, Hanoi, Vietnam

NGUCHONOBAY, curated by Sao La, Galerie Quynh, Ho Chi Minh City, Vietnam

2016 *Out of Museum*, Sao La, Ho Chi Minh City, Vietnam

2015 *The Brownian Movement*, Heritage Space, Hanoi, Vietnam

Art for You II, Manzi, Hanoi, Vietnam

March: Art Walk, curated by Sao La, numerous venues, Ho Chi Minh City, Vietnam

2014 *Spot Art*, ARTrium@MCI, Singapore

Chung, PongDang Gallery, Ho Chi Minh City, Vietnam

Out of Nowhere, Sao La, Ho Chi Minh City, Vietnam

2013 *Exhibition of Budding Painters Club*, Ho Chi Minh City Fine Arts Association, Ho Chi Minh City, Vietnam

Erasable, Experimental Stage Project, Saigon Outcast, Ho Chi Minh City, Vietnam

2011 *Fall*, Cafe Tram, Ho Chi Minh City, Vietnam

2010 *My Eldest Sister*, co-curated by Tammy Nguyen and Zoe Butt, San Art, Ho Chi Minh City, Vietnam

2008 *Modern Wind*, Ho Chi Minh City Fine Arts Association, Ho Chi Minh City, Vietnam

SAO LA PROJECTS

- 2022 *documenta 15*, Kassel, Germany
No Cai Bum: The Dreaming Dalat, Dalat, Vietnam
- 2017 *NGUCHONOBAY*, Galerie Quynh, Ho Chi Minh City, Vietnam
Out of Museum, Ho Chi Minh City, Vietnam
Cu Ru, Ho Chi Minh City, Vietnam
- 2015 *March: Art Walk*, numerous venues, Ho Chi Minh City, Vietnam
- 2014 *Out of Nowhere*, Ho Chi Minh City, Vietnam

RESIDENCY

- 2015 *The Brownian Movement*, Heritage Space, Hanoi, Vietnam

SELECTED BIBLIOGRAPHY

- 2024 Montanya, Xavier, "L'empenta del jove art contemporani vietnamita," *VilaWeb*, June 16, 2024
- 2023 "Frieze Seoul: Technology, Consumerism, Changing Realities," *Frieze*, August 14, 2023
- 2022 "Thousands of Artists Are Participating in Documenta 15. Here's the Most Comprehensive List to Date," *ArtNet*, June 15, 2022
Van Anh, "Vung sang tac cua Do Thanh Lang: Ngoai le nhung ap dat," *Art Republik*, February 10, 2022
- 2021 Gill, Rory, "Do Thanh Lang's solo show @ Galerie Quynh," *Vinahorse*, January 8, 2021
- 2020 "Bua tiec thi giac trong thanh pho," *Dep Magazine*, August 6, 2020

Devi, Nirmala, "Your Guide to Asia-Pacific Exhibitions: Destiny Deacon, Danh Vo, Yokohama Triennale and More," *ArtReview Asia*, July 4, 2020

Diep Anh, "Ca tinh nghe si tre 3 mien," *Tien Phong*, June 28, 2020

Huong Thuy, "Cuoc hoi ngo của các nghệ sĩ trẻ tại nang 3 mien Bac-Trung-Nam," *An Ninh Thu Do*, June 26, 2020

"Lunar Breccia: a group exhibition of emerging and established Vietnamese artists – GALERIE QUYNH," *Aura Mekong Art Project*, May 2020

"Lunar Breccia – Dam ket mat trang at Galerie Quynh," *Bliss Saigon*, May 2020

2019 "Asia Now 2019: Be phong ra the gioi cho nghe thuat chau A," *Out and Out*, November 11, 2019

2018 Ut Quyen, "'Muoi cua rung' khong danh cho nguoi voi va," *Hanoi Grapevine*, July 17, 2018

"Trien lam "Muoi cua rung"," *VOV*, July 10, 2018

"Cafe sang voi VTV3: Trien lam "Muoi cua rung"," *VTV3*, July 4, 2018

2016 Ngan An, "Su pha cach cua nguoi tre," *mot the gioi*, October 11, 2016

"Hopscotch, art exhibition – Gallery Quynh HCMC," *Bliss Saigon*, October 2016

"Hopscotch, a duo exhibition by Do Thanh Lang & Hoang Nam Viet," *thantuong.tv*, September 2016

"LO CO – trien lam tranh ton vinh tu do va pha cach," *Luon Ben Con*, September 2016

2014 "Sao La – Khong gian cua sang tao va tinh yeu nghe thuat," *ELLE*, July 29, 2014

Rudzitsky, Zelda, "New Art Initiative In Saigon: Sao La," *Saigoneer*, June 24, 2014

"Tren troi roi xuong: nghe si nghi gi?," *Soi.today*, June 6, 2014



ABOUT NGUYEN DUC DAT

Born in 1979 in Pleiku, Vietnam, **Nguyen Duc Dat** studied Fine Art at the University of Florida. He is a member of Sao La collective and a co-founder of the art bar Cu Ru in Ho Chi Minh City and Dalat. He has curated for Nha San Collective and served as art director of Nha San in Hanoi. His works have been shown in a number of exhibitions including *documenta 15*, Kassel, Germany; *NGUCHONOBAY #2: 2,99999 REALMS*, 20/20 Gallery, Elizabeth Foundation for the Arts, New York, USA; *Salt of the Jungle*, Korea Foundation Gallery, Seoul, South Korea and CUC Gallery, Vietnamese Women's Museum, Hanoi, Vietnam; *No Cai Bum: The Dreaming Dalat*, Dalat; *No Cai Bum*, Hue; *Skylines With Flying People 4*, Nha San Collective, Hanoi; and *Out of Nowhere*, Sao La, Ho Chi Minh City, Vietnam.

Nguyen has also curated and organized many community art projects such as *March: Art Walk* and *Art Walk II*, numerous venues, Ho Chi Minh City, Vietnam; *dia/phuong ~ local-liti*, Sao La, Dia Projects, Ho Chi Minh City, Vietnam; *NGUCHONOBAY*, Galerie Quynh, Ho Chi Minh City, Vietnam; and the zine *Art and Law*.

NGUYEN DUC DAT

Born in 1979 in Pleiku, Vietnam

Lives and works in Dalat, Vietnam

Member of Sao La Collective, Co-founder of Cu Ru

SELECTED EXHIBITIONS / ART FESTIVALS

2024	<i>the world as a draft</i> , dual exhibition with Do Thanh Lang, Galerie Quynh, Ho Chi Minh City, Vietnam
2023	<i>NGUCHONOBAY #2: 2,999⁹⁹ REALMS</i> , 20/20 Gallery, Elizabeth Foundation for The Arts, New York, NY, USA
2022	<i>No Cai Bum: The Dreaming Dalat</i> , art festival, Dalat, Vietnam <i>documenta 15</i> , Kassel, Germany
2021	<i>Socially Engaged Art in Post-Colonial Hong Kong and Southeast Asia</i> , case study presented by Bui Kim Dinh, symposium and exhibition, Academy of Visual Arts, Hong Kong Baptist University, supported by HKBU Initiation Grant for Faculty Niche Research Areas, Hong Kong <i>No Cai Bum</i> , art festival, Hue, Vietnam 'Everything falls down, the flames go up – Twin Kitchens', collaboration artwork for <i>Towards Realist Socialization</i> , solo exhibition by Ngo Dinh Bao Chau, curated by Arlette Quynh-Anh Tran, Galerie Quynh, Ho Chi Minh City, Vietnam Collaboration for <i>fluorescent fog</i> , solo exhibition by Do Thanh Lang, curated by Arlette Quynh-Anh Tran, Galerie Quynh, Ho Chi Minh City, Vietnam <i>Skyline With Flying People 4</i> , Nha San Collective, Hanoi, Vietnam
2017	<i>Salt of the Jungle</i> , as part of the 25th anniversary program of The Korea-Vietnam diplomatic relations, curated by Sohyun Ahn, Korea Foundation Gallery, Seoul, South Korea and CUC Gallery, Vietnamese Women's Museum, Hanoi, Vietnam <i>NGUCHONOBAY</i> , Galerie Quynh, Ho Chi Minh City, Vietnam

2016	<i>dia/phuong ~ local-liti</i> , as part of Art Walk 2.0, Sao La, Dia Projects, Ho Chi Minh City, Vietnam
2015	<i>March: Art Walk</i> , numerous venues, Ho Chi Minh City, Vietnam
2014	<i>Out of Nowhere</i> , Sao La, Ho Chi Minh City, Vietnam
2013	<i>Shared past</i> , Cummer Museum of Art, Jacksonville, FL, USA
2012	<i>Open Casket</i> , Cork Gallery, Jacksonville, FL, USA
2011	Group exhibition, Ho Chi Minh City Museum of Fine Arts, Ho Chi Minh City, Vietnam
2010	Group exhibition, Vault Gallery, Jacksonville, FL, USA

PROFESSIONAL EXPERIENCE

2015 - current	Member (curator, project coordinator) of Sao La, art collective, Ho Chi Minh City, Vietnam
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PROJECTS / CURATING

2017 - current	<i>Cu Ru</i> , art bar, Dalat, Vietnam
2023	<i>NGUCHONOBAY #2: 2,999⁹⁹ REALMS</i> , 20/20 Gallery, Elizabeth Foundation for The Arts, New York, NY, USA
2022	<i>No Cai Bum: The Dreaming Dalat</i> , art festival, Dalat, Vietnam
2021	<i>Eyes Without A Face</i> , visual art exhibition by Nguyen Phuong Linh and Truong Que Chi, Japan Foundation Center for Cultural Exchange in Vietnam and Manzi Art Space, Hanoi, Vietnam
2017	<i>NGUCHONOBAY</i> , group exhibition by Sao La, Galerie Quynh, Ho Chi Minh City, Vietnam

2016 *Art Walk 2.0*, art festival program, numerous venues, Ho Chi Minh City, Vietnam

dia/phuong ~ local-liti, group exhibition, as part of Art Walk 2.0, organized by Sao La, Địa Projects, Ho Chi Minh City, Vietnam

2015 *March: Art Walk*, art festival program, numerous venues, Ho Chi Minh City, Vietnam

SELECTED BIBLIOGRAPHY

2024 Montanya, Xavier, "L'empenta del jove art contemporani vietnamita," *VilaWeb*, June 16, 2024

2022 Kim Dinh, Bui, "Movements of Independent Art in Contemporary Vietnam," *Routledge Handbook of Contemporary Vietnam*, edited by Jonathan D. London, *Routledge*, July 29, 2022

"Thousands of Artists Are Participating in Documenta 15. Here's the Most Comprehensive List to Date," *ArtNet*, June 15, 2022

Bay, Van, "'No cai bum' lan 2 tai Da Lat: Hon 100 nghe si duong dai muon Da Lat mong mo hon," *The thao va Van hoa*, April 4, 2022

Hoa, Tran, "Nghe thuat hau Covid-19 'No cai bum'," *Giao duc va Thoi dai*, March 30, 2022

Huyen My, Truong, "No Cai Bum — Tuan le nghe thuat duong dai ngay tai Da Lat," *Men's Folio*, March 30, 2022

"Nao minh cung di 'No Cai Bum' — tuan le 'marathon nghe thuat' giua pho nui Da Lat," *Saigoneer*, March 29, 2022

"Khai mac Tuan le Nghe thuat No Cai Bum lan 2 tai Da Lat," *L'Officiel*, March 29, 2022

Behrens, Julia and Faludi, Laura, "Künstler*innen werden nicht gefördert, sondern zensiert," *suedostasien*, March 26, 2022

2021 Kim Dinh, Bui, "Are curators really needed?," *Curatography*, Issue 6: The Beginning of Curating, September 2021

Kim Dinh, Bui, "No Cai Bum in Hue and Da Lat," *Art & Market*, April 8, 2021

2020 Vinh Thinh, Tran, "'No cai bum' - Su kien lon ve nghe thuat duong dai," *The thao va Van hoa*, July 6, 2020

Tieu Vu, "'No cai bum': Mot tuan le nghe thuat duong dai o Hue," *Duyen dang Viet Nam*, July 6, 2020

Trang Ps, "'No cai bum': Tuan le nghe thuat dang mong doi nhiet dien ra o Hue vao dau thang 7," *LUXUO*, June 24, 2020

2018 Butt, Zoe, "Spirit of Friendship: Artist Groups in Vietnam Since 1975," with the assistance of Bill Nguyen and Le Thien Bao, translated to Vietnamese by Duong Manh Hung, *Southeast of Now: Directions in Contemporary and Modern Art in Asia*, Volume 2, Issue 1, March 2018

2014 Luong, Ruben, "young minds," *AsiaLIFE Magazine*, Volume 76, July 2014

"Sao La — Khong gian cua sang tao va tinh yeu nghe thuat," *ELLE*, July 29, 2014

Rudzitsky, Zelda, "New Art Initiative In Saigon: Sao La," *Saigoneer*, June 24, 2014

"Tren troi roi xuong: nghe si nghi gi?," *Soi.today*, June 6, 2014

ABOUT GALERIE QUYNH

Founded in 2000 by **Quynh Pham** and **Robert Cianchi** with a dedicated exhibition space opening in December 2003, Galerie Quynh is a hybrid contemporary art gallery in Ho Chi Minh City that serves and responds to its community through public and education programs. The gallery collaborates with artists, curators and cultural organizations locally and internationally to foster dialogue among diverse creative voices. In 2014, the gallery founded the not-for-profit educational initiative Sao La. Sao La has since evolved into an independent artist collective based in Dalat and spearheaded by artists Nguyen Kim To Lan and Nguyen Duc Dat.



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